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## AMERICAN ART NEWS.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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## MUSEUM GETS PRIZES.

The City of New York, its people and the art lovers of the country, as well as the Metropolitan Museum, are to be congratulated on the acquisition, through private gift and purchase by the Museum, of three modern masterpieces, namely, Sorolla's great canvases, "Oxen Hauling Boats on Valencia Beach," and his composition group, "Leonese Peasants," and the realistic canvas from the German Exhibition, "Oxen Crossing Ford," by Professor Zugel, who may be called the Sorolla of Germany, in his realism and ability to paint life and action. It would have been a pity indeed to have had these canvases leave New York.

## A BUILDING NOT A SALON.

An amusing evidence of the amazing ignorance as to art terms and phrases in the editorial rooms of the daily newspapers of New York is afforded by their almost universal employment, in the headlines over and even in the editorials, and many stories anent the proposed new and per-

manent home for the old Academy of Design in Central Park of the phrase "A New York or an American Salon." A Salon, dear editors and reporters, is not a building or galleries, but a comprehensive, national or international exhibition of art works. Let us pray that this ignorant term may not pass into the American vernacular as has the "Tally-ho coach"—one of the most absurd and meaningless of American sporting terms.

## MUSEUM'S ANNUAL REPORT.

Mr. J. Pierpont Morgan was re-elected president of the Metropolitan Museum at the annual meeting of trustees on Monday. The other officers of the museum were also re-elected. Several changes were made in the organization of museum committees. John Stewart Kennedy succeeded Darius O. Mills and William Church Kennedy succeeded Harris C. Fahnestock on the Finance Committee, Whitelaw Reid succeeded William Church Osborn on the Auditing Committee, Frederick Dielman became chairman of the Committee on Paintings, and Robert W. De Forest, of the Committee on Purchases, places formerly held by Darius O. Mills.

The annual report of the trustees shows expenses for the year of \$260,396.33, of which the city of New York contributed \$160,000. Mention is made of individual gifts, which have been all recorded in the ART NEWS during the year.

Between one and three hundred men have been employed in excavations at the pyramids of Egypt, under the charge of the museum's Egyptian expedition. A notable headless Osiride statue of Usertason I. was discovered. Other excavations have been made at the Great Oasis, in the Libyan desert, where a Christian cemetery of the fourth generation yielded much of historical value.

## METROPOLITAN MUSEUM.

The monthly press view at the Museum was held Feb. 13.

A twelve-fold screen of the K'hang-Hsi period (1662-1722) by the artist Fong Long, Kon of Fatsam, one of the principal pieces in the recently dispersed collection of the late Baron Speck von Sternburg, has been presented to the Museum by Mr. J. Pierpont Morgan.

Among the new acquisitions purchased are a bronze group, "Brother and Sister," by Rodin; a landscape by Wilson Steer, and a portrait of Cosima de Medici, by Bronzino, and a considerable collection of mediaeval arms and armor, and classical antiquities. Gold coins, medals, plaques, etc., have been presented to the museum by Henry R. Ickelheimer, Edward D. Adams, Mr. and Mrs. Frederick S. Wait and Mrs. Margaret Crosby Munn.

On view in the recent accessions room for the present is Corot's "Le Sommeil de Diane," recently purchased from Cottier and Co. Its companion piece, the "Orphée saluant la lumière," was painted at about the same time, in 1865, and is now in the Potter Palmer collection. The "Diana" figured at the Demidoff sale of February, 1868, and was worked over then by Corot.

The exhibition of contemporary German art at the museum will end on Monday. The committee on art exhibits has determined to open the exhibition of art objects in connection with the Hudson-Fulton celebration next September. The exhibition will embrace Dutch paintings of the time of Hudson, and examples of American industrial arts of the seventeenth and eighteenth centuries. It will last about four months.

## PENNA. ACADEMY EXHIBIT.

## (Last Notice.)

There is a larger proportion of figure works in the annual display of the Pennsylvania Academy this year than for some years past, and it is a pleasure to recall the presence of so many, good figure canvases—a department of art in which many American painters are not as strong as they should be.

Gari Melchers, with his three-quarter-length seated "Portrait of My Mother," his somewhat theatrical full-length portrait of "President Roosevelt" in hunting costume, and his two moving transcriptions of a mother and child, the same models, a sweet-faced Dutch woman nursing a baby, the one in high and the other in lower color key, and his "Madonna," a composition group of three figures, easily takes a foremost place in sureness of drawing, arrangement and color and a certain sympathy with human nature. Mention must also be made of Frank Townsend Hutchens' clever character study, "The Marriage Column"; Mary B. Hazelton's "Old Brocade," a very dainty composition; and, of course, Thomas P. Anshutz's clever pastel "Study in Scarlet," his "Burnt Orange," his "Bird" and his "Tanagra," which deservedly won the Lippincott prize.

## A Touch of Zorn.

There is a touch of Zorn in the flesh color and sunlight of Lillian Genth's "Pastoral," and Carl Marr's "Golden Hours," a large expanse of canvas, still has movement, light and air.

Time presses and space is limited, so that only mention can be made of Walter MacEwen's "Gelderland," illustrated in this issue; George Hitchcock's lovely Madonna, "The Annunciation"; Joseph T. Pearson, Jr.'s, thoroughly delightful and quaint "Other Days and Ways," with its daring color scheme—an American Manet; H. O. Tanner's large and impressive religious composition, "Behold the Bridegroom Cometh"; William Cotton's cleverly arranged "The Princess"; H. S. Hubbell's "Caprice," so good in pose and expression; Leslie P. Thompson's "Girl in Brown," an excellent study in color; and Charles S. Pearce's brilliant and well-painted "Bergere."

## Other Good Genres.

There is, of course, fine technique in Charles W. Hawthorne's "Fishermen," and J. M. Lichtenauer's "Helen" is good in expression and well painted throughout. Robert Henri's "Girl in Furs," really a portrait of his second wife, is characteristically strong and rich in color, but lacks refinement. Far more attractive is Mr. Henri's "Spanish Gypsy Child," a most delightful work in expression, color and treatment. "The Beach at Coney," by George Bellows, while crowded in composition, is a most effective outdoors with figures full of sunlight, movement and life, while Victor D. Hecht's portrait of Otis Skinner as Col. Bridau, illustrated in the ART NEWS two weeks ago, is one of the best figure pieces in the display.

## Weir's Good Works.

Howard G. Cushing's "Woman in a Silver Dress" was noticed when recently shown in New York, and Charles W. Hawthorne's "Mother and Child" is a superior composition. In "Peacock Feather," J. Alden Weir, as in the "Blue Gown," which hangs near, shows thoroughly refined and charming fancy portraits, beautifully painted and delicate in color and tone. Of the remaining figure works which call for mention are Wm. M. Paxton's "String of Pearls," theatrical but good; Maria O. Dewing's "Young Girl with Rose," lovely in tone and color; Winslow

Homer's well-known and striking "Early Evening"; S. L. Landau's large and good genre, "Prayer for the Lost at Sea"; H. M. Walcott's well-known but always good "The Wish," and Edmund Greacen's "Japanese Print."

## Some Good Sculptures.

The Sculpture Exhibit is larger than usual this year, and comprises 180 examples. There is not a great deal that is very new in the display, which includes some fine pieces by Charles Grafly, a number of Abastenia St. L. Eberle's little figures of "Slum Children," some portrait medallions by Janet Scudder, J. Scott Hartley's group, "Shingehis Wrestling with the North Wind," a number of F. G. R. Roth's animals, and characteristic works by Chester Beach, Amory Simons, Eli Harvey, Pierre Feitu, Albert Laessly and Bela L. Pratt.

James B. Townsend.

## OBITUARY.

## Russell Sturgis.

Russell Sturgis, the architect, art critic and writer, died Feb. 12, at his New York home, aged seventy-two.

Mr. Sturgis, as an architect, left monuments to himself in many well known buildings. He also distinguished himself as an art critic and voluminous writer on architectural subjects. As a writer "The Dictionary of Architecture" was his greatest work. In the realm of art criticism many placed him on the same plane with the great Parisians. All this he achieved despite the handicap of a pair of eyes so weak that nearly everything had to be read to him.

Most of his work as a constructive architect was done before 1880. Since that time he had given himself over largely to writing and critical work.

He was born in Maryland in 1836, son of the former president of the Red Star Line, and was graduated from the College of the City of New York in 1856, and later received from that institution the degree of Ph. D. Yale gave him the degree of M. A. He studied architecture here and in Munich. His first master in architecture was Leopold Eidlitz, one of the leaders of the Gothic revival. Mr. Sturgis designed Yale Chapel, at New Haven, and the Farnham and Durfee dormitories. With George Fletcher Babb he designed the Gothic Savings Bank, in Auburn. Several well known business structures in this city are examples of his work, as well as two houses in 77th street, built for James Alfred Roosevelt and Theodore Roosevelt, father of the president. He was one of the first users of fireproofing material in the city. He built the Mechanics and Traders' Bank, in Albany, of that material. He was associated during this period with P. D. Wight, architect of the old Academy of Design.

Among his chief compositions are "Manual of James Collections of Early Italian Pictures," "European Architecture," "A Historical Study," "Annotated Bibliography of Fine Art," "How to Judge Architecture," "The Appreciation of Sculpture," "The Interdependence of the Arts of Design," "The Appreciation of Pictures," "A Study of the Artist's Way of Working in the Various Handicrafts and Arts of Design" and "History of Architecture." He wrote more than five hundred articles on decorative and fine art. He also revised Lubke's "History of Art."

Mr. Sturgis spent most of his time in this city in his home, on the north side of Stuyvesant Square, but generally went to Westchester County for the summer. He had a wide circle of friends, among whom he was known as a connoisseur in many things besides art, particularly wines and dishes.